

926100

21 1414
21 1443

Ep ④ Opening. NG.

21 1511
21 1603

Ep ④ Closing with Bron/Cleese.

926345

21 21 43
21 22 18

Ep ④ Opening best.

21 22 43
21 23 33

Ep ④ Closing. without Bron/Cleese.

S/B TK

RUN TK

TELECINE SEQ.1;

Opening Titles

Dur: 00'32"

S/I

TJ1

CITY OF DEATH

S/I

TJ2

by DAVID AGNEW

S/I

TJ6

PART FOUR

Reprise

— Dr running up colonnade.

3-S Rom/
Prot/Count

"You're beginning to appreciate
the truth of my words, are you"

↓
end (without
count looking smug).

Scene H.1. Sp. 926345.

take ①.

15.50.03. Shot 138A - -NG talking.

15.50.40 take ② 138A - flutt. on "take off from this planet".

16.15.55 take ③ 138A - dried "time
16.16.40 control cabin"

①7

16.17.30 138J on → dried on "regress to old age."

16.18.56. 138L → flutt. "field interface stabiliser".

16.19.52. 138M → end.

16.20.12

40"
20"
30"

"DOCTOR WHO"

EPISODE 4: 'The Gamble With Time'

by

David Agnew

2B 1A 3A

1. INT. LABORATORY. DAY.

(REPRISE END OF
EPISODE THREE.

KERENSKY DIES
IN THE TIME BUBBLE)

138A. 1 A / COUNT: The unfortunate effects of
COUNT, pull an unstabilised time field. ~~Now~~ And I
back to GROUP. will do exactly the same thing to
the whole of this city unless you
reveal to me the secret of how to
stabilise that field.

138B 3 group/Seemann

138C 2 DUGGAN: You're mad! You're insane!
You're ... inhuman!

(3 next) Count

COUNT Quite so. When I compare
my race to yours, human, I take the
word "inhuman" as a ~~deep~~ ^{great} compliment.

DUGGAN But...

138B. 3 A COUNT Oh do be quiet./

~~ROMANA/DUGGAN~~

Group A/B

ROMANA Count, you must have
realised by now that I am not from
this planet any more than you are.
Why should it worry me if you
destroy Paris?

DUGGAN REACTS IN HORROR
TO THIS.

138C. 2 B DUGGAN What are you talking about?/
COUNT

138D. 3 A COUNT You have ^{your} been warned. Kill
~~him, Hermann.~~ ROMANA/DUGGAN

138E. 2 B ROMANA No!/
COUNT

138F. 3 A COUNT ^{uh.} You do care. I think you've
~~just~~ answered your own question, ^{my}
~~dear.~~ Not a very clever bluff./
ROMANA/DUGGAN

138G. 2 B ROMANA Alright, what are you trying
COUNT to do?/

138H. 3 A COUNT You agree to co-operate then,
ROMANA ~~do you?~~/

138I. 1 A ROMANA Just tell me what you're
GROUP trying to do and I'll see./

extra shot on 4. next.

1382 on

(4 next)

H yes sir

COUNT: Excellent. Hermann, [✓]take
him away ~~and~~ lock him up.
I ~~will~~ keep him as an insurance
policy since it is unfortunately
not possible to kill him twice.

138Z. H
Duggan reacts.

(HERMANN TAKES
DUGGAN AND LOCKS
HIM IN THE STORE-
ROOM)

Was this.

Now

My problem is very simple. Four
hundred million years ago the space-
ship I was piloting exploded while I was
trying to take off from the surface
of this planet.

138J. 3 A
ROMANA/COUNT.
He goes u.s.
and R.

ROMANA: That was very clumsy of you.

COUNT: A calculated risk. The
spaceship was severely damaged. I
was in the warp drive cabin and when
the explosion occurred I was flung
through the time vortex and splintered
into twelve identical parts which ~~now~~
lead ... have lead, independent but
connected lives in different times
of this planet's history. *Now a very*
satisfactory mode of existence.

ROMANA: So you want to reunite
yourself, yes?

COUNT: More than that. I ^{want} wish to
return to where my ship is ... was ...
and ~~prevent~~ ^{stop} my original self pressing
the button.

138K. 2 B
COUNT

ROMANA: And you were hoping to do
that with this lot./

138L. 3 A
ROMANA.
tilt down
from to skeleton

COUNT: ^{you} Do not underestimate the problem with which I was faced. My twelve separate selves have been working throughout history to push forward this miserably primitive race so that even this low level of technology could ~~now~~ be available to me. *now.*

138M. 2 B
COUNT

ROMANA: But this won't work. Put yourself in that ~~time~~ bubble and you would either regress back to being a baby again or go forward to old age.

COUNT: I had worked out a way but it would have taken rather *too* a long time. *help.* But now with your assistance I shall be able to return with ease. Now. Build me a field interface stabiliser.

138N. 3 A
ROMANA

138P. 2 B
COUNT

(ROMANA HESITATES)

138Q 3.
Do it!

Romana. All right I'll help you.

/RECORDING BREAK/

/2 to A/

(31)

Scene. H. 2

Sp. 926345

19.3545
19.3755

358 - 361

19.4112
19.4300

358 - 361

2. INT. LIBRARY. DAY.

(THE THUG MOTIONS
WITH THE GUN FOR
THE MAID TO LEAVE.

SHE DOES SO.

HE MOTIONS TO THE
DOCTOR TO MOVE OVER
BY THE FIREPLACE.

HE DOES SO.

HE KEEPS HIS GUN
TRAINED ON HIM)

258A 4
358B 4
Dr.
THE DOCTOR: (cont) The silent type
eh? Once knew a young chap like
you. Never said a word. "Well,"
I said to him "no point in talking
if you've got nothing to say" Did
well in the end. Name of Shakespeare.

(HE TURNS TO ADDRESS
THE COUNTESS, WHO
WE NOW REVEAL TO BE
STANDING BY THE
WINDOW.

SHE RAISES HER
EYEBROWS ARCHLY
IN REACTION TO THIS
STATEMENT OF THE
DOCTORS)

359. 3 B

COUNTESS at
window L.
Hold her to
bookcase and
R to DOCTOR.

thug kg

Read any Shakespeare, Countess?/

COUNTESS: A little. (cont ...)

(SHE MOVES OVER TO
THE BOOKCASE AND
PRESSES A CONCEALED
LEVER.

THE BOOKCASE SLIDES
BACK, REVEALING
BEHIND IT ANOTHER
BOOKCASE.

THE COUNTESS TAKES
A LARGE LEATHER
BOUND BOOK OFF THE
SHELF AND HANDS IT
TO THE DOCTOR)

COUNTESS: (cont) Hamlet.

(THE DOCTOR LOOKS
AT IT IN SOME
ASTONISHMENT)

First draft.

THE DOCTOR: ~~But~~ this has been lost
for centuries.

COUNTESS: I assure you it ^{is} quite
genuine.

THE DOCTOR: I can see that for
myself. I recognise the handwriting.

COUNTESS: Shakespear's.

to be or not
THE DOCTOR: No, mine. He'd sprained
his wrist writing sonnets. (QUOTES)
..... take arms against a sea of
troubles." I told him it was a bad
idea to mix metaphors but he would
insist.

*repeated this against that's a
messed -*
COUNTESS: Doctor it is quite clear
to me that you are perfectly mad.

Only now now west.
THE DOCTOR: ~~At~~, nobody's perfect.
If you think I'm mad because I say I
met Shakespeare, then where do you
think your precious Count got this
~~from?~~

360. 4 C COUNTESS: He's a collector. He has
DOCTOR money and contacts./

361. 2 B THE DOCTOR: *contacts human.*
COUNTRESS ~~Personal~~ contacts? Just
how much do you really know about him?
Rather less than you imagine I think

RECORDING BREAK

3 to C

NO CAMERA SCRIPT PAGES 122-125.
NO SHOTS 236-250.

1A 3A

3. INT. LABORATORY. DAY.

251. 2 A / ROMANA IS BUSYING
ROMANA working HERSELF WITH
L. Pan R to VARIOUS COMPONENTS.
COUNT, HERMANN
arrives.
THE COUNT IS
KEEPING A CLOSE
EYE ON HER.
HERMANN ENTERS.

HERMANN Your excellency!

COUNT Don't tell me - the
Doctor's here.

252. 3 A HERMANN Yes, sir, I've just been
ROMANA told by the maid. *so early*

253. 2 A ROMANA REACTS TO
A/B. THIS.
Go in on
COUNT.

COUNT I knew it. Bring him down.

253A 3 HERMANN Yes, sir.
Romana.

/RECORDING BREAK/

Scene 4.3

Sp. 926114

21 1920
21 1954

251 - 253A

Scene H.H Sp. 926345

0129" 194557.
194725.

362-370B NTA at end.

0131" 194856.
195027

370-370B.

195330
195411.

371 CIA's parchments.
pyramid new figures

4C 3C 2E

4. INT. LIBRARY. DAY.

362. 3 4 C / (SCENE AS BEFORE)
COUNTRESS/DOCTOR

thing by
THE DOCTOR: How long have you been married to the Count?

COUNTESS Long enough.

long enough!
THE DOCTOR: I do like that!
Discretion and charm. So civilised.
So *terribly* unhelpful.

COUNTESS: Discretion and charm. I could not survive without them. Especially in matters concerning the count.

363. 2 E
COUNTRESS
THE DOCTOR: There is such a thing as *being* discreet. There is also such a thing as *being* wilfully blind.

364. 4 C
2-S A/B
COUNTESS: Blind! I help him steal the Mona Lisa, the greatest crime of the century, and you call me blind?

the count
THE DOCTOR: Yes! You see *him* as a great master criminal, an art collector, an insanely wealthy man, and *it suits you* to see yourself as his consort. But what's he doing in the cellar?

COUNTESS: Oh, tinkering. Every man must have *his* hobby.

365. 2 E
COUNTRESS
THE DOCTOR: Man! / Are you sure *about* that. - ?

366. 4 C COUNTESS: ... er .../
DOCTOR

367. 2 E THE DOCTOR: A man with ~~green skin~~
A/B COUNTESS ~~and one eye ... and green skin~~

368. 4 C COUNTESS: (HORRORSTRUCK)//
DOCTOR A/B

369. 2 E THE DOCTOR: ... Ransacking the
COUNTESS A/B ~~treasures of history to pay for the~~
~~time machine he hopes will reunite~~
~~him with his people, the Jagaroth...//...~~

(THE COUNTESS
GAPES AT HIM)

370. 3 C And you ~~never~~ ^{didn't} noticed anything. How
COUNTESS/HERMANN/ discreet of you. How charming.
DOCTOR. ^{thus,}

(THE DOOR OPENS AND
IN COMES HERMANN)

Excuse me, my lady.

HERMANN: Doctor. The Count is very
anxious to see you in the cellar.
~~Come~~

HERMANN & DOCTOR
go.
COUNTESS crosses
L to bookcase.

(THE DOCTOR, TO
THE COUNTESS WHO
IS FRIGHTENED AND
FLABBERGHASTED:)

THE DOCTOR: Think about it Countess,
think about it. ~~Countess,~~

(THE DOCTOR, ESCORTED
BY HERMANN, LEAVES
THE COUNTESS TO HER
THOUGHTS.

SHE GOES OVER TO
THE REVEALED BOOKCASE
AND TAKES OUT ANOTHER
BOOK.

IT IS IN FACT A
FAKE BOOK. THE
COUNTESS TAKES
THE TOP OFF AND
PULLS OUT A SEALED
PLASTIC BAG FULL
OF TERRIBLY OLD
PARCHMENT. (PAPYRUS?)
SHE TAKES THE
PARCHMENT OUT OF
THE BAG AND, VERY
CAREFULLY UNFOLDS
IT.

WE SEE THAT THE TOP
SHEET IS A DESIGN
FOR THE GREAT PYRAMID
OF CHEOPS, COVERED
WITH HYEROGLYPHICS.

SHE LOOKS AT IT.

THE SECOND SHEET IS
A DESIGN FOR AN
ANCIENT EGYPTIAN
FRIEZE. ALL THE
FIGURES ON IT ARE
TYPICALLY EGYPTIAN,
STANDING IN PROFILE,
WEARING DOG HEADS,
MASKS ETC.

371. 4 C
EDIT CU DETAIL
OF PARCHMENT

*See green headed
figure.*

Her counter reaction

on green head

/RECORDING BREAK/

/2 to D/

THE LAST FIGURE WE
SEE ON THE FRIEZE
IS IN AN UNCHARACTERISTIC
POSE. THE BODY IS IN
PROFILE, BUT THE FACE
IS TURNED FRONTALLY.
THE FACE IS GREEN AND
HAS ONLY ONE EYE.

THE COUNTESS SINKS
OVER THE TABLE WITH
HER FACE IN HER HANDS)

Scene 4.5.

Sp. 926114

21 3546 253A + 254 NG. flare + boom

21 3603

21 3714 253A - end. NG.

21 3926

21 4300 253A - 255. NG.

21 4338

21 4706 253A - 271A.

21 4911 -

21 5228 254 - dialogue NG.

21 5401 254 - NG. 8 cant caught.

21 5426 254 - NG.

(21)

21 5525 end 254 → 271A Sp. 926114

21 5707 -

21 5819

5848

271B. Hermann looking Dr/Rom
in stereom.

21 5921

21 5946

271B again

2B 1A 3A

253A *Count Count* 5. INT. LABORATORY. DAY.

254. 3 A / (THE DOCTOR COMES
DOCTOR from DOWN THE STAIRS,
stairs. HERMANN BEHIND
Hold him to HIM WITH GUN)
GROUP.

THE DOCTOR: Ah, Count, hello, I wonder if you could possibly spare me a moment of your time? Romana, hello, how are you? See the Count's roped you in as a lab assistant. What are you making for him?

ROMANA: Er...

THE DOCTOR: ^aModel railway? Gallifreyan Egg Timer? I hope you're not making a time machine ~~because~~ I shall be very angry if you are.

(ROMANA LOOKS WORRIED
AND STARTS TO MAKE
PLACATORY NOISES)

ROMANA: Doctor...

(COUNT INTERRUPTS
HER)

COUNT: Ah, Doctor, how ^{very nice} delightful to see you again. It seems like only four hundred and 74 years since we last met./

255. 2 B
DOCTOR/HERMANN

(next)

256. HA DUGGAN thru grille. *Indeed yes.*
So much prefer THE DOCTOR: Indeed. I always find the weather ~~so much more pleasant~~ in the early part of the sixteenth century, don't you? Where's Duggan?/
257. 2 B DOCTOR/HERMANN DUGGAN Doctor! Get me out of here./ *DUGGAN SHOUTS FROM STOREROOM.*
258. HA DUGGAN THE DOCTOR: *Ah, there you are,* Hello Duggan! You behaving yourself!/
good good
(DUGGAN'S FACE APPEARS AT THE GRILLE IN THE DOOR) Storeroom
259. 2 B DOCTOR/HERMANN DUGGAN: Doctor!/
(THE DOCTOR TOTALLY IGNORING DUGGAN'S REMARK)
260. 3 A COUNT THE DOCTOR: Good, good. Now Count, what I've come to say is that if you're trying to go back in time, you'd better forget it./
261. 2 B DOCTOR COUNT: Why do you say that Doctor./
262. 3 A COUNT THE DOCTOR: Because I'm going to stop you./
263. 2 B DOCTOR COUNT: On the contrary Doctor, you are going to help me./
264. 3 A COUNT THE DOCTOR: *Am I? am?*
265. 2 B DOCTOR COUNT: Indeed you are Doctor. And if you do not it will be very much the worse for you, for the young lady, and for several thousand other people I could mention if I had a Paris telephone directory in front of me./

266. 3 A COUNT
THE DOCTOR: That sort of blackmail won't work Count, because I know what the consequences would be if you got what you wanted. I'm afraid I can't let you fool around with time./

267. 2 B DOCTOR
COUNT: You do nothing else./

268. 3 A ROMANA/COUNT
THE DOCTOR: Ah, but I'm a professional. I know what I'm doing. And I also know what you're doing. Romana, put down the equipment./

269. 2 B DOCTOR
ROMANA: Doctor, it's alright, he's only trying to get back to his spaceship and reunite himself./

270. 3 A ROMANA/COUNT
A/B
THE DOCTOR: Put it down!./

(IRRITATED,
ROMANA PUTS
IT DOWN.

THE COUNT
SNATCHES IT
UP. HE
EXAMINES IT)

271. 2 B 2-S COUNT/DOCTOR.
COUNT comes to cam.
COUNT: Doctor. I think we can dispense with both your help and your interference. Your friend has done her work very well. indeed

(THE DOCTOR MAKES TO
GRAB IT FROM HIM AND
IS FORCIBLY RESTRAINED
BY HERMANN)

271A. 3. try+go
instan Count
hold on.
THE DOCTOR: Count, don't you realise what will happen if you take yourself back to the time human history began? before

COUNT: Yes Doctor, I do , and
it worries me not one jot.

(TO HERMANN)

COUNT goes.
~~Hold others~~
~~R to store-~~
~~room.~~

Hermann, lock them in the storeroom.
They shall stay long enough to watch
my departure. After that, kill them
in anyway that takes your fancy.

I must say my farewells to the Countess.

HERMANN This way both of you.

2418 2
2159 21.
/RECORDING BREAK/

/2 to E/3 to C/4 to C/

4C

6. INT. LIBRARY. DAY.

193A. ³_{4 C} COUNTESS / (CU THE COUNTESS'S
FACE. IT LOOKS
VERY HARD AND
RESOLUTE)

2D

7. INT CORRIDOR OUTSIDE LIBRARY. DAY.

193B. _{2 D} COUNT along / THE COUNT EMERGES
corridor. *from door into* FROM THE TOP OF
corridor. THE STAIRS LEADING
DOWN TO THE CELLAR.
HE WALKS ALONG THE
CORRIDOR.
HE IS HOLDING THE
SMALL DEVICE ROMANA
HAS MADE FOR HIM.
HE LOOKS GRIMLY
PLEASED.

Scene H. 6 / H. 7 / H. 8.

Sp. 926114

15 H 44 48
15 H 50 05

193 A - C.

15 45 36
15 H 5 H 6

Scene H. 9.

193 D.

4C

8. INT. LIBRARY. DAY.

193C. ³₄ C / (CU THE COUNTESS'S
CU COUNTESS FACE, AS BEFORE)

[PAUSE]

2D

9. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

193D. 2 D / THE COUNT GOES IN
COUNT in thru door. ^{along} THE LIBRARY DOOR.

HE STOPS IN SUR-
PRISE, THOUGH WE
DON'T SEE WHY.

COUNT My dear?

(23)

Scene H. 10.

Sp. 926114.

15 4638
15 4825

193E - 205X - boom in.

15

193E - 294X 15G dialogue

15 5354
15 5525

193E - 205X

(fluff on "What are the Jagaroth?")

15 5547.

What are the Jagaroth. Shot 204.

Scene H. 10. Contd.

16 0556
16 0710

205Y - 210A.

Scene H. 10

Sp. 926114.

14 5408
14 5412.

205A. peeling mask et.

(22)

Sp. 926114.

used
for hab.

15 0939
15 0947

more on mask peeling 205A
(first better)

/4C 3B/

193E N

194. 3 B 10. INT. LIBRARY. DAY.
Count at door. *count my dear.*
MS COUNTESS / (WE SEE THE COUNTESS
STANDING IN THE
MIDDLE OF THE FLOOR
HOLDING A LARGE
REVOLVER IN BOTH
HANDS AT ARM'S
LENGTH. IT IS
TRAINED ON THE
COUNT)

195. 4 C COUNTESS: Close the door./
COUNT at door R.

196. 3 B (WITH A FORCED
SMILE HE DOES
SO)/
COUNTESS A/B

197. 4 C COUNTESS: What are you!/
COUNT A/B

198. 3 B COUNT: I beg your pardon!/
COUNTESS A/B

199. 4 C COUNTESS: What have I been living with
all these years? Where are you from?
What do you want?/
COUNT A/B

He comes fwd
to 2-S.

I may answer.
COUNT: If you would allow me to
~~take~~ those questions in reverse order,
what I want is a drink. ~~Would you have~~
~~care for one?~~ *will.*

(HE MOVES TOWARDS
A DRINKS CABINET)

COUNTESS: Move away!

(THE COUNT TAKES
NO NOTICE AND
PICKS UP A BOTTLE) //

200. 3 B COUNTESS A/B COUNTESS: Put it down! //
2-5

(HE HESITATES,
DECIDES NOT TO
RISK IT. HE
PUTS IT DOWN)

201. 4 C Who are you? /
A/B - 12-5 COUNT

202. 3 B COUNT: I...am Scaroth. /
COUNTESS A/B

203. 4 C COUNTESS: Scaroth? /
A/B count

203A 2-5. COUNT: The last of the Jagaroth. /
It has not been difficult to keep
secrets from you my dear. A few
fur coats, a few tinklets, a little
nefarious excitement... /

204. 3 B COUNTESS A/B

205. 2 C COUNTESS: What are the Jagaroth? /
A/B count on

205X. 2-5 COUNT: The Jagaroth. An infinitely
old race. And an infinitely superior
one. Allow me, my dear, to show you
what you want to know... my dear.

/RECORDING BREAK/

/HEAD ON/

RECORD DUMMY HEAD.

(WITH A SLOW GESTURE,
USING BOTH HANDS,
HE PULLS HIS MASK
OFF, REVEALING THE
JAGAROTH FACE
BENEATH)

/RECORDING BREAK/

16 0556. 2054. 2-5 2 in on
206. 4 C I am Scaroth! / Through me my people
A/B miss Scaroth shall live again! (cont...)

(THE COUNTESS IS
HORRORSTRUCK)

207. 3 B
COUNTRESS A/B

COUNT: (cont) I am glad to see you
are still wearing the bracelet I
designed for you my dear. It is,
as I said, a useful device./

COUNTESS: What? What do you mean?

208. 4 C
A/B

(SHE STARES WILDLY
AT THE BRACELET/

209. 3 B
COUNTRESS A/B

HE PRESSES HIS
ORNATE SIGNET
RING/

209A. 2 falls.
Countess out floor

SHE SUDDENLY YELLS
IN AGONY AND TRIES
TO TEAR THE BRACELET
OFF. SUDDENLY
SHE SLUMPS)/

210. 4 C
A/B men search.

210A. 2
men Countess
dead.

COUNT: Goodbye my dear. I'm sorry
you had to die. But then ~~it is very~~
~~likely~~ in a short while ~~that~~ you will have
ceased ever to have existed.

/RECORDING BREAK/

/3 to D/4 to D/

1W 4050 Countess' arm. + green flashes.

1W 4133 Take 2 Good. Sp. 926434.

Spools. ^{TVI} 926354 926355.

Scene H. 11.

16 31 37.
16 33 23

211 - 217.

42"

16 34 40
16 35 22

211 - 212. dried

16 35 46
16 37 02

212 - 217.

16 39 29
16 39 46

217A + 217B. - Suggan thru door

01 ~~44~~

01 ~~44~~
15

3D 4D

11. INT. STOREROOM. DAY.

211. 3 D / ROMANA If I'd known I was helping
ROMANA. Pull to *B-S. Duff* the Jagaroth...

DUGGAN Jagaroth? What's a Jagaroth?

211A 4 *Dr.*

DOCTOR They're not nice to know.

211B 3 *Dr/Ron*
in order to save it

ROMANA So that's why he ^{had} needs to go back in time - ~~to save the~~ ^{he had to} Jagaroth race. And I've made that possible...

211C 4 *Dr*

DOCTOR Yes. Without the stabiliser he only had the time bubble.

211D. 3 *Ron/Duff*

DUGGAN And he couldn't get into that. *for* I saw what happened to the Professor and the chicken.

ROMANA ~~Yes~~, it doesn't travel in time, it just goes forward or backwards in its own life cycle. If he'd got in it he'd just have become a baby again./

212. 4 D
DOCTOR

DOCTOR What he was ^{really} trying to do was put the whole world in the bubble. ~~Push it back in its life cycle.~~ Like the ~~tiny time~~ jumps in time when we first arrived.

ROMANA (GRADUALLY TWIGGING, AND HORRIFIED) ...Of course!

213. 3 D *was*
ROMANA DOCTOR The cracks in time. He shifted the whole world back in time for two seconds. *what he really wanted to do* He wanted to shift it all back to his time - four hundred million years ago./

214. 4 D
DOCTOR/DUGGAN ROMANA But without the stabiliser he couldn't have been there himself to save the spaceship. But how would he *buy* the power? It would be fantastic?/

THE DOCTOR STRIDES
OVER TO THE HOLE
IN THE WALL AND
POINTS THROUGH IT
AT THE MONA LISAS.

214A 3.
Rom/Duggan DOCTOR What do you think we've been chasing about for all this time?

214B 4
OV DUGGAN The Mona Lisas...

214C 3
Rom/Duggan DOCTOR (SUDDEN CHANGE OF MOOD)
He couldn't sell 'em anyway.

214D 4
OV DUGGAN Why not?

215. 3 D *well*
ROMANA DOCTOR Before Leonardo painted them I wrote "These are fakes" on the blank boards with a felt tip. Show up on any X-ray./

216. 4 D
DOCTOR/DUGGAN ROMANA Doctor, there won't be any X-rays for it to show up on if he gets back to that ship./

217. 3 D *min with*
ROMANA. *supplied*
Hold her. *to 2-5* DOCTOR Yes! Because you have given him the vital component he needs *OK*

H.
(Break next)

ROMANA Doctor, it's all right!
When I made that component I rigged
it so that he could only go back in
time for two minutes. After that
he would be catapulted back to his
own time. Here. Now he couldn't
do any harm.

DOCTOR One minute would be ^{sufficient} enough
to contact his ship and prevent it
exploding. Which would mean he
would then ~~not~~ be splintered in
time and all history would be
changed.

ROMANA We must do something to
stop him.

DOCTOR I've got an idea.

ROMANA What?

DOCTOR We'll ask Duggan.

DOCTOR/ROMANA Duggan.

WITH HIS GREATEST
DISPLAY OF BRUTE
STRENGTH SO FAR,
DUGGAN LAUNCHES
HIMSELF FEET FIRST
AT THE DOOR, WHICH
BURSTS OPEN -

THEY MARCH OUT OF
THE STOREROOM AND
COME FACE TO FACE
WITH THE COUNT,
GUN IN HAND.

/RECORDING BREAK/

/2 to B/3 to A/

(24)

Use Take ① of
Shot 219.

Scene. 4. 12.

Sp. 926354.

16 W444
16 44 54

218 - 219

Zoom 56 turning

53"

16 W544

218 - 227B.

16 W426
16 48 30

218 - 228. didn't activate canot.

16 W942

227 - 228.

✓ 17.03 35

17 04 10.

227 - 228 + demat RB+M.

01 04
30

17 08 08

17 08 37

230 - 230B explosion a bit too
Soon. but ok.

15 05 31

Search demats Sp. 926434

2B 1A 3A

12. INT. LAB. DAY.

218. 2 B _____ / (WE SEE THEIR
GROUP come out HORRIFIED REACTION
of door. TO THE 'SCAROTH'
Zoom on trio. FACE)

219. 3 A _____ /
SCAROTH

220. 1 A _____ /
3-S DOCTOR/
ROMANA/DUGGAN

221. 3 A _____ /
SCAROTH A/B

222. 1 A _____ / COUNT: Now you see me as I really
3-S A/B am. /

223. 3 A _____ / *Dr Very pretty*
SCAROTH A/B

224. 1 A _____ / COUNT: And you will see the culmination
3-S A/B of my lives' work. /

225. 3 A _____ / THE DOCTOR: How very fulfilling for
SCAROTH A/B you. /

226. 1 A _____ / COUNT: For thousands upon thousands
3-S A/B of years my various splintered selves
shall be able to have worked towards this. And now,
with the aid of this device ... so
kindly supplied by the young lady, I
can now make this equipment function *into*
as a fully operational machine. /

ROMANA: It ...

227. 3 A _____ / THE DOCTOR: Shhh ... /
SCAROTH A/B

COUNT goes
into machine.

well
COUNT: I am *well* fully aware of the
limitations you have built into it my
dear. ~~Believe me~~ *you* it will not affect
the outcome. I will return to *my ship* the
moment *just* before our ship exploded
and prevent myself *you* pressing the button.

227A 1 FX
227B 3 *or*
Count

(HE SLOTS THE
DEVICE INTO AN
APPROPRIATE MOUNTING
AND SETS SOME
DIALS) *or mes to see*

You will not be able to read the settings
on these dials. They will explode as
soon as they have activated. Goodbye
Doctor ...

228. 2 B *153*
3 -S DOCTOR/
ROMANA/DUGGAN.

229. 2 A *4 count*
SCAROTH

(HE PRESSES A BUTTON
AND DEMATERIALISES.
THE DIALS EXPLODE
AS PREDICTED)

ROLL BACK & MIX

He dematerial-
ises.

DUGGAN: Well that's got rid of that
then. I need a drink.

230. 2 B
3 -S A/B.

THE DOCTOR: (LOUD EXCLAMATION) *What* No.
We've got a journey to go on!

230A 3
230B 2 *machines*
8 *sexit.*

DUGGAN: Where to?

ROMANA: Four hundred million years ago.

(THEY ALL RUSH UP
THE STAIRS)

DUGGAN: Where?

THE DOCTOR: Just don't ask.

/RECORDING BREAK/

2D

12A. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

372. 2 D / THEY RUN ALONG
Door. THE CORRIDOR.

It opens.

DOCTOR/ROMANA/
DUGGAN come out.

ROMANA (OOV) But we haven't got
the time or place co-ordinates,
Doctor. Four hundred million years
ago and the whole Earth to chose
from is like looking for a needle
in the corn prairies.

DOCTOR The Jagaroth will leave
a faint trail through time. But
we can only follow it if we get to
the Tardis in minutes!

AS THE DOCTOR AND
ROMANA LEAVE FRAME
DUGGAN STOPS.

DUGGAN Mad! Mad! They're
absolutely mad!

HE DASHES AFTER
THEM.

END OF TUESDAY

Scene 4.12A.

Sp 926345.

195754
195810.

372.

States. 75, 76, 77, 78, 6, 8, 9, 7, 10, 15, 3

Ep. 4.

1373

Dull

TELECINE 2:

Also States 45-48

Ext. Paris Streets.

①

etc

THE DOCTOR and ROMANA belting down the road, scattering PEDESTRIANS. DUGGAN belting after them.

THE DOCTOR makes several utterly vain attempts to stop taxis. He jumps out in front of them, but they swerve round him.

State 6/1
EB

②

State 7/3
State 10/2

MCW DOG

③

They dash on through the streets.

State 3/1
EB

They arrive outside the Modern Art Gallery and rush to the door.

Doc / ROMANA / DUGGAN
run

④ across road
+ along railings

Dr. waves to taxi with L.

por taxi States 8+9.

⑤ taxi hit
curb

⑥ 2nd taxi

THE DOCTOR: Is nobody interested in history anymore?

⑦ 2-5 Dr/Rom at
RESUME 3-5

Dr/Rom X road + up to door
ant gallery
hand onto handle
of door.

1527

END TELECINE 2.

Sp. 926434 120634

All three running back to Tardis to stop Scaroth.

Tie loose.

Mae collar up + belt buckled behind.

halla.

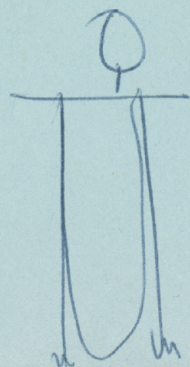
White lace hankie in top L pocket blazer

Blazer undone, hat back of head

Red Sweetie above pink on R lapel of blazer.

Dr.

Hat in R pocket.



1527
1373
154

{Ep.4.)

- 34 -

(5)

(Shot 5 on 1)

1A

13. EXT. DOOR TO MODERN ART GALLERY. DAY.

6. 1 A / (THEY RUSH IN
 DOCTOR, ROMANA and THROUGH THE DOORS)
 DUGGAN rush in.

RECORDING BREAK

(3 & 5 next - as directed)

(5)

- 34 -

②.

Scene H. IWA.

Sp 926228

152141
152210

Take ①. - NG. fluff.

152256
152333

Take ②. - Ping to late. NG.

152440.
152511

Take ③. NG - Cam 2 didn't look
off.

152525
152532

Take ④. "Exquisite" line. OK
- use for last line.

152706
152743

Take ⑤. - main part of scene

Scene H. IWB. RB+M.

152948
153024

Take ①. - whole thing recorded +
NG - tech. prob. demat.

153158
153233

Take ②. - OK - whole thing + demat.

(Shot 6 on 1)

Sp. 926228

As Directed.
Shots 7 & 8.

H.
3D 5B

15.31.58.

14. INT. MODERN ART GALLERY. DAY.

4. 2.
25 Englishmen.
Widen - see 3 in bkg.
+ Crab round to see
Tardis R frame.

(IT IS REASONABLY
FULL OF PEOPLE,
THRONGING ROUND THE
VARIOUS EXHIBITS.

AT THE END STANDS
THE TARDIS, WITH
A PLAQUE IN FRONT
OF IT.

SEVERAL PEOPLE ARE
ADMIRING IT.

TWO ENGLISHMEN ARE
TALKING ABOUT IT)

ONE: For me one of the most curious
things about this piece is its
wonderful afunctionalism.

TWO: Yes, I see what you mean.
Divorced from its function and seen
purely as a piece of art, its
structure of line and colour are is
curiously counterpointed by the
redundant vestiges of its function .

(HE INDICATES THE
NOTICES AND LIGHT)

ONE: Since it has no call to be here,
the art lies in the fact that it is
here.

(THE DOCTOR, ROMANA,
AND DUGGAN BELT
THROUGH THEM AND
INTO THE TARDIS.
ALMOST IMMEDIATELY THE
TARDIS DEMATERIALISES.
THE TWO ENGLISHMEN ARE
UTTERLY UNPETURBED)

RECORDING BREAK

3 to A

TWO: Exquisite, absolutely exquisite.

(11)

Sp. 921162.

Scene 4.15

200050
200110

WS - glass shot. Shot 93.

200834
200903

Shot 93 RBM materialization
Take ①.

200958
201024

Take ② + demat also.

201313
201335

Take ③ + demat with them
running in - BG blink

— 201444
201504

Take ④. OK - also them running
in. + demat.

201428
201740

Take ⑤ - mat + they come
out Dr/halla/suggan.

Opening Dialogue Shot 94.

203257
203247

Take ①.

1150.15 (437)

203815h.

The pulsating spaceship there
is then explosion then second
explosion

(12)

Sp. 921162.

Shots 95 - 100 incl.

20 5110
20 5244

Take ①. - telescope 154

20 5442
20 5500

Take ②. Boom in.

20 5516
20 5640

Take ③ - ok.

Shots 102 - 109

21 1625
21 1720

Take ①. Not bad

approx 21 2250
21 2345

Take ②. - prob use middle 3-5
from take ①.

Shots 109 - 112

21 32

Take ①. shut.

21 3302
21 3320

Take ②

21 3435
21 3455

Same action but halla with hoist
flg.

Take ①. - 154

(13)

Sp. 921162.

Scaroth falling after punch.
then empty value.

21 353
3902

Lake (1)

21 4145
21 4200

Empty trace of ground

21 4338
21 4343
21 4350

Scaroth demote RB+M
first best

21 4413

Again 15G ?
Again
Again. } matching probs.

21 4723
21 4735

Scaroth in appear pos. again

21 4853
21 4900

materialization RB+M.

21 5340
approx

C/A spaceship model. - Shot 96.

(Ep.4.)
(Shot 92 on 1)

- 36 -

Film - see script ① p. 4.
Sp. 926434.

(49)

TELECINE INSERTS FOR SCENE 15.
Doctor & co's pov of planet.
Their pov of the spaceship.
Spaceship exploding.

RECORDING BREAK

2X/Y 1C 5X 4X 3X

15. INT. EARTH EXTERIOR. 400,000,000
YEARS B.C. DAY.

93. 2 X
W/A shot of set.

ROLL BACK AND MIX

Tardis materialises.

94. 1 C *Mrs Tardis*
3-S DUGGAN/DOCTOR/
ROMANA. *Out*

INSERT TK POV
OF PLANET

(THERE IS NO
VEGETATION, JUST A
BANK OF MUD BESIDE
A THICK LUGUBRIOUS
SEA.

THE TARDIS
MATERIALISES. THE
DOCTOR, ROMANA AND
DUGGAN STUMBLE OUT)

Where are we
DUGGAN: What is this place?

THE DOCTOR: This is ~~is~~ ... or will be
~~more or less~~ the middle of the
Atlantic Ocean.

DUGGAN: We're standing on land! ...

Ron He's out of his depth

THE DOCTOR: Duggan, I promise you
we are where I said we would be.

we are where I promised we'd be
Four hundred million years in Earth's
past. *history*

ROMANA: You can see why the Jagaroth
wanted to leave. Where is our Count?

Dr Yes be here
THE DOCTOR: He will arrive in a
short moment. There is the Jagaroth
ship.

INSERT TK POV
OF SPACESHIP

(CHANGE VIEWPOINT
TO REVEAL SEPHIROTH
SHIP NEAR THEM)

The last of the Jagaroth. A vicious
callous war-like race. The Universe
will be well rid of them.

RECORDING BREAK

STRIKE TARDIS/2 to Y

(1 next)

- 36 -

(49)

(Shot 94 on 1)

95. 1 C

High 3-S DUGGAN/
DOCTOR/ROMANA.

96. 4 X

Their pov model ship.

97. 1 C

High 3-S A/B.

Swing down to
them.

ROMANA: You can see why it must have exploded. It's atmospheric thrust motors are disabled. The idiots must try to take off on warp drive.

THE DOCTOR: Yes, try doing that in an atmosphere and ...

(A SUDDEN THOUGHT
STRIKES HIM WITH
CONSIDERABLE SHOCK)

DUGGAN: That's a spaceship!?

THE DOCTOR: Shhh!

(HE STOOPS DOWN AND
SCOOPS UP A HANDFUL
OF THE SEA LIQUID.
WITH HIS OTHER HAND
HE TAKES OUT A DEVICE
FROM HIS POCKET AND
EXAMINES THE LIQUID)

Look ... ~~this is~~ the amniotic fluid from which all life on Earth must spring. This is where the amino acids form that come together to create minute cells, the cells that ~~will~~ eventually evolve into vegetable, animal and human life.

98. 3 X

DUGGAN

99. 2 Y

3-S DUGGAN/DOCTOR/
ROMANA.

DUGGAN: ~~This?~~ That soup? ~~We all I~~
come from that?

THE DOCTOR: Yes. (HE GETS VERY SOLEMN) Only, not this soup exactly. It is inert. There is as yet no life in it at all. It's waiting for a massive dose of radiation to start it off.

ROMANA: You mean the Jagaroth ship..

(Shot 99 on 2)

THE DOCTOR: The
explosion which caused Scarlioni to be
splintered in time also created life
on Earth. And that is about to
happen. The birth of life itself./

100. 3 X
DUGGAN

DUGGAN: Here! While we watch?

(On to page 39)

(Ep.4.)

- 39 -

(52)

(Shot 100 on 3)

THE DOCTOR: If we're still watching
we'll be in dead trouble. We
must stop Scaroth.

DUGGAN Scaroth?

Yes
THE DOCTOR: That's his real name.
If we don't stop him, the human
race will ~~suddenly~~ cease to exist.

101. 5 X

ROMANA: Doctor! Look!

ROLL BACK AND MIX

SCAROTH appears.

102. 3 X

Thru ladder -
MS SCAROTH.

(THEY TURN ROUND TO SEE
THAT THE COUNT HAS
ARRIVED AND IS WALKING
TOWARDS THE SEPHIROTH
SHIP)

103. 2 Y

CS 4-5 thru ladder
~~S-DUGGAN/DOCTOR/~~
ROMANA ~~A/B.~~

COUNT: Stop! Stop my brothers!
In the names of the lives of all of us,
stop!/
hesitates

THE DOCTOR: Scaroth! We ~~must~~ stop
him.

104. 3 X

(THE COUNT SEES
THEM)/

Deep 2-S

SCAROTH/DOCTOR.

COUNT: *Get to* Keep away
~~from me!~~ I must ~~stop~~ my ship!

104A 2

104B H

THE DOCTOR: No, Scaroth, you can't ~~do~~
~~it!~~

COUNT: I am in that ship! I am
in the warp control cabin! I must stop
myself pressing the button.

(1 next)

- 39 -

(52)

(Shot 104 on 3)

104D. H once No, Scaroth, ^{passed it}
 THE DOCTOR: No! You've ~~done it already~~
~~Scaroth~~. You've thrown the dice once,
 you don't get ~~another~~ a second throw.

(THEY ARE CIRCLING
 ROUND EACH OTHER,
 THE COUNT TRYING TO
 GET TO THE SHIP)

105. 3 1 C But I will
 DOCTOR I'll be splintered in
time again and my people will die!
be killed

Count in
 to 2-5.

106. 4 X no.
 SCAROTH
 THE DOCTOR: The explosion that
 you, in there, are about to trigger
 off is ~~destined~~ to give birth to the
 human race! The moment that
 your race kills itself another
 race is born. That has happened.
 It will happen!

107. 1 C
 DOCTOR 3-5.
Doc/Scaroth/Dugg
 COUNT: What do I care for the human
 race! ~~Primitive~~ scum! The tools
 of my salvation!

108. 4 X History cannot
 SCAROTH change! It cannot!

109. 1 C
 DUGGAN 3-5.
 COUNT: I will change it/

(Shot 109 on 1)

Widen as DUGGAN
punches.

(THE COUNT MAKES TO ^{CHOP.} STAB
THE DOCTOR.

DUGGAN'S HAND SWEEPS
DOWN ON THE COUNT IN
A KARATE CHOP/ THE
COUNT SLUMPS FORWARD ONTO
THE DOCTOR. ^{GREEN.}

ROMANA RUNS UP)

THE DOCTOR: That was probably the
most important punch in history.

(DUGGAN PULLS THE
COUNT OFF THE DOCTOR),

110. 3 X
ROMANA thru ladder.
Ladder rises.

ROMANA: Come on! We must get back
to the Tardis!

111. 1 C

ROLL BACK AND MIX

(SUDDENLY THE COUNT'S
BODY DEMATERIALISES)

112. 2 Y

~~3-8 ROMANA~~/DOCTOR/
DUGGAN.

THE DOCTOR: His time ^{is} up. He's
^{gone} back to the chateau.

(THERE IS A ROAR
BEHIND THEM)

DUGGAN: The ship! It's about
to take off!

THE DOCTOR: About to explode you mean!
Come on!

RECORDING BREAK
SET IN TARDIS

113. 1 C

^{W5} Tardis ^{keyrun in}

ROLL BACK AND MIX

Tardis dematerialises.

(THEY RUN BACK TOWARDS
THE TARDIS. WHILST
BEHIND THEM THE NOISE
FROM THE SEPHIROTH
SHIP BUILDS IN INTENSITY.

IN THE NICK OF TIME
THEY ARRIVE BACK IN
THE TARDIS.

TK take OT 4
? explodes.
INSERT TK SPACE-
SHIP EXPLODES.

SIMULTANEOUSLY THE TARDIS
DEMATERIALISES AND THE
SEPHIROTH SHIP GOES UP IN
A BALL OF FIRE, AS AT BEGIN-
NING OF EPISODE ONE)

RECORDING BREAK

(25)

Sp. 926354

✓ 20 14 11
20 14 17

233 again "no Hermann, no"
count in machine

20 14 42
20 18 12

231 - Hermann down stairs
+ over to bench - up to + including
knowing bottle.

✓ 21 41 18
21 42 20.
21 47 53 →

Hermann. Sp. 926345
Count/~~Ceremy~~ exploding -
after previous explosion shot.
WS on | both on master 926375
C/As on.

15 32 05

Scavenger mats - NVG - FX too
hard edged.

Sp. 926434.

(39)

15 3418

take ② of Scaroth materialising
still wvgr.

15 4111

take ③ - good

Sp 926434

Sp. 614308 + 614309.

21 3033

WS explosion in lab at end
with added tx.

21 3908

take ②.

(33)

Sp. 926345

21 4615

sacks collapsing over doorway.

Scene H.16.

Sp. 926354.

171420

171456 -

171501

233 - en count "no Hermann
no." - twice
- use Take ②.

194730

194750.

231A empty shot for material -
isation

✓ 195353

195413.

231A RB+M ~~scatth~~ mats
+ uses out of frame.

✓ 200917.

200932.

0941.

20.0948

231B. 2-S count in machine/
Herman - explosion fifth line
"no Herman no")
canot smoking.

2B 3A

16. INT. LAB. DAY.

231. 3 A / (HERMANN, ON THE
HERMANN on the floor. He gets
up. down stairs
Crab and pull
to see machine
L of frame.

AT THAT MOMENT, THE
COUNT APPEARS BEHIND
HIM IN THE TIME BUBBLE
FIELD.

HERMANN SPINS ROUND.

IT IS THE FIRST
TIME HE HAS SEEN THE
COUNT WITHOUT HIS
MASK.

HE REACTS IN HORROR.

232. 2 B /
HERMANN picks
up object.

HE BACKS AWAY, PICKING
UP A LARGE PIECE
OF EQUIPMENT AS
HE DOES SO) /

233. 3 A
COUNT in the
machine.

COUNT: (ALARMED) No Hermann!
Hermann, it's me! Put that down!

234. 2 B
HERMANN throws.
+ explosion

(HERMANN HURLS THE PIECE
OF EQUIPMENT AT HIM. /

235. 3 A
COUNT explodes.

HE FALLS BACK INTO
THE TIME BUBBLE FIELD.
THE PIECE OF EQUIPMENT
FALLS WITH HIM.

THERE IS A MASSIVE
EXPLOSION.
IT IS SAFE TO ASSUME
THAT NEITHER OF THEM
SURVIVE)

/RECORDING BREAK/SCAROTH MASK OFF/

Sp 926434 12 08 HI	Scene at Killel Tower with Duggan. - green flash over C/A postcard.
--------------------	---

Sp 926434 12 14 SO.	C/A postcard.
---------------------	---------------

Date. 50, 52, 53, 54, 56, 66, 57 (16)

-43-
AMENDED PAGE

Episode Four

Kp. 4.

TELEPHONE 3:

Ext. Eiffel Tower Observation
Gallery. Day

THE DOCTOR, ROMANA AND DUGGAN
looking out over Paris.

DUGGAN is reacting with shock
to something THE DOCTOR has
just said.

Dr. hat off & pocket.
Romana hat on.
Duggan coughs.

DUGGAN: The one nearest the wall?

THE DOCTOR: ~~Yes~~, it was the only one
that was damaged in the fire.

DUGGAN: But it's a fake! You can't
hang a fake Mona Lisa in the Louvre!

ROMANA: How can it be a fake if
Leonardo painted it?

DUGGAN: With the words "This is a
fake" written under the paintwork?
In felt tip? ~~no~~ to know ~~no~~ ~~no~~

ROMANA: That doesn't affect what it
looks like.

DUGGAN: It doesn't matter what it
looks like.

THE DOCTOR: Doesn't it? ~~I thought~~
that was the point of painting.

DUGGAN: (But they'll X-ray it.) They'll
find out.

THE DOCTOR: Serve ~~them~~ right. If they
need an X-ray to tell them whether a
picture's good or not. > Might as well
have painting by computer.

ROMANA: Like we have at home.

Ep. 4.

-44-

D. Thompson

DUGGAN: Home? Yes, where do you two come from?

well, I suppose

THE DOCTOR: From? The best way to find out where you come from is to find out where you're going and work backwards

DUGGAN blinks at them.

DUGGAN: Then where are you going?

THE DOCTOR: I don't know.

ROMANA: Nor do I.

THE DOCTOR: Goodbye: ^{chiggan look} in case to watch ^{hand higher} Laughter end. ^{thumbs on route}

THEY turn and walk off.

- ② MS DUGGAN. He buys a model Eiffel, goes to balcony looks down
- ③ What he sees: EXTREME HIGH SHOT DOC / ROMANA walking away.

END TELECINE 3

Glate 66-clap.

Sup. CAM:

High shot Duggan passes with R. Key top + chest

Romana eye / dream needing now tower [1728]

FADE OUT

Bye Bye Duggan [1731]

film ends [1782]

1731
1573
158

01'41"

RUN TKTELECINE SEQ.4.

Closing Titles

Dur:

S/I TJs

TJ7	Doctor Who TOM BAKER
TJ8	Romana LALLA WARD
TJ9	Count JULIAN GLOVER
TJ10	Countess CATHERINE SCHELL
TJ11	Duggan TOM CHADBON
TJ12	Kerensky DAVID GRAHAM Hermann KEVIN FLOOD
TJ13	Soldier PETER HALLIDAY Louvre Guide PAMELA STIRLING
TJ14	Art Gallery Visitors HELEN SWANETSKY HERBERT BREAD
TJ15	Incidental Music DUDLEY SIMPSON Special Sound DICK MILLS

TJ16 Production Assistant
 ROSEMARY CROWSON
 Production Unit Manager
 JOHN NATHAN TURNER
 Director's Assistant
 JANE WELLESLEY
 Assistant Floor Manager
 CAROL SCOTT

TJ17 Film Cameraman
 JOHN WALKER
 Film Recordist
 GRAHAM BEDWELL
 Film Editor
 JOHN GREGORY

TJ18 Studio Lighting
 MIKE JEFFERIES
 Studio Sound
 ANTHONY PHILPOTT
 Technical Manager
 JOHN DEAN
 Senior Cameraman
 ALEC WHEAL

TJ19 Visual Effects Designer
 IAN SCOONES
 Electronic Effects
 DAVE JERVIS
 Vision Mixer
 NIGEL FINNIS
 Video-Tape Editor
 ROD WALDRON

TJ20 Costume Designer
 DOREEN JAMES
 Make-up Artist
 JEAN STEWARD

TJ21 Script Editor
 DOUGLAS ADAMS

TJ22 Designer
 RICHARD McMANAN-SMITH

TJ23 Producer
 GRAHAM WILLIAMS

TJ24 Directed by
 MICHAEL HAYES
 (c) BBC 1979

*18 credit to end.
00151"*

*total film machine.
2109".*